

THE USE OF MUSIC AND SONG MATERIALS IN THE ENGLISH LANGUAGE CLASSROOM

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SINGING IN A FOREIGN LANGUAGE ALLOWS THE TEACHER TO MAKE LEARNING NOT ONLY FUN, BUT ALSO PRODUCTIVE. MUSIC IN THE CLASSROOM CREATES A FAVORABLE PSYCHOLOGICAL CLIMATE, IT REDUCES PSYCHOLOGICAL STRESS, ACTIVATES THE LINGUISTIC ACTIVITY, INCREASES THE EMOTIONAL ATMOSPHERE, AND HEIGHTENS INTEREST IN LEARNING ENGLISH.



WORK ON THE SONGS IN THE ENGLISH LANGUAGE CLASSROOM CONTRIBUTES TO ESTABLISHING A CERTAIN PSYCHOLOGICAL ATMOSPHERE RESULTING FROM THE INFLUENCE OF MUSIC IN THE FOLLOWING WAYS:

- INCREASE OF ACOUSTICAL AND VISUAL SENSITIVITY;
- IMPROVEMENT OF MENTAL PROCESSES OF ATTENTION, PERCEPTION AND STORING;
- IMPROVEMENT OF LEARNERS' SHORT-TERM VERBAL MEMORY;
- REMOVAL OF THE PSYCHO-EMOTIONAL PRESSURE;
- ACCELERATION OF PROCESSING THE INFORMATION;
- INCREASE OF THE INTELLECTUAL WORKING CAPACITY, INCREASE OF BRAIN'S ABILITY TO TRAIN.

THE USE OF SONGS IN TEACHING ENGLISH CAN BEGIN AT A VERY EARLY AGE. G.A. CHESNOVITSKAYA BELIEVES THAT THE METHOD OF TEACHING KIDS A FOREIGN LANGUAGE IS BASED ON FOUR TYPES OF WORK: GAME, MOVEMENT, MUSIC AND VISUALIZATION. THEY HELP TO

WHEN USING A SONG DURING THE LESSON, WE MUST CONSIDER THE AGE CHARACTERISTICS OF THE STUDENTS, AS EACH AGE HAS ITS OWN CHARACTERISTICS OF LEARNING, AND TAKING IN INFORMATION. SONGS ALSO CONTRIBUTE TO THE AESTHETIC EDUCATION OF STUDENTS, MORE FULLY REVEALING THEIR ABILITIES.

SPEAKING ABOUT THE USE OF SONGS AT THE FOREIGN LANGUAGE LESSONS, WE NEED TO MIND THAT THE SONGS MUST CORRESPOND TO SEVERAL PRINCIPLES, NAMELY:

- *THE PRINCIPLE OF AFFORDABILITY* – A SONG, ITS LEXICAL AND GRAMMATICAL MATERIAL SHOULD BE CLEAR TO STUDENTS, OTHERWISE THEIR USE CAN NOT BE CONSIDERED APPROPRIATE;
- *THE PRINCIPLE OF INTEGRITY* – AS FAR AS POSSIBLE THEY SHOULD UPDATE AS NEEDED THE LEXICAL AND GRAMMATICAL MATERIAL;
- *THE PRINCIPLE OF CULTURAL CONFORMITY* – IT IS UNACCEPTABLE TO USE IN EDUCATIONAL PURPOSES SONGS THE LYRICS OF WHICH CONTAIN TOO MUCH SLANG, TABOO WORDS, OBSCENE VOCABULARY, CALLS FOR VIOLENCE.

IN ADDITION, THE FOLLOWING CRITERIA FOR SELECTING ENGLISH SONGS ARE HIGHLIGHTED:

- THE CRITERION OF LINGUISTIC VALUE;
- THE CRITERION OF LEXICAL, GRAMMATICAL OR PHONETIC VALUE;
- THE CRITERION FOR CONSIDERING THE INTERESTS OF STUDENTS OF THE CORRESPONDING AGE GROUP;
- THE RELEVANCE CRITERION;
- THE CRITERION OF INFORMATION OF THE SONG TEXT.

WORKING ON THE LYRICS OF THE SONGS SHOULD
INCLUDE THE FOLLOWING STEPS:

Before listening

While listening

After listening

THE STEP “BEFORE LISTENING” INCLUDES:

WORK WITH THE VOCABULARY,

ANTICIPATION OF THE THEME,

THE DEVELOPMENT OF LANGUAGE GUESS AND INTUITION

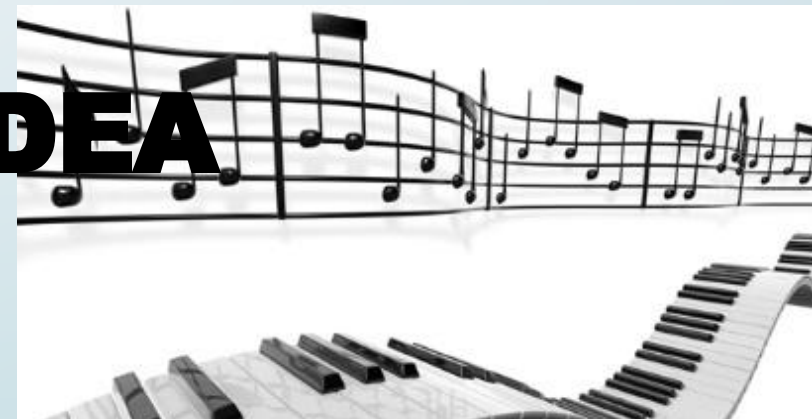


THE STEP “WHILE LISTENING” INCLUDES:

LISTENING AND MEMORIZING

TRYING TO UNDERSTAND

FINDING THE MAIN IDEA



THE STEP “AFTER LISTENING” INCLUDES:

**TRANSLATION BY PUPILS
CHECKING THE UNDERSTANDING
ANSWERING SOME QUESTIONS**



EXERCISES TO THE SONG YELLOW SUBMARINE (BY THE BEATLES)



IN THE LAND OF SUBMARINES.

SO WE EXERCISE 1 (4) ON TO THE SUN
TILL WE WITH A WORD (5) THE SEA OF GREEN.

AND WE LIVED BENEATH THE _____ (6)

IN OUR YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,

YELLOW SUBMARINE, YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,

YELLOW SUBMARINE, YELLOW SUBMARINE.

AND OUR FRIENDS ARE ALL ABOARD,

MANY MORE OF THEM LIVE _____ (7).

AND THE BAND _____

_____ (8) TO PLAY...

WE ALL LIVE IN A YELLOW SUBMARINE,

YELLOW SUBMARINE, YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,

Key: 1) born; 2) lived; 3) sailed; 4) sailed;
5) found; 6) waves; 7) next door; 8) begins;
9) ease; 10) blue; 11) green.

A) TRAVELING;

EXERCISE 2. WHAT IS THE SONG ABOUT? TICK THE TOPICS
MENTIONED IN THE SONG:

B) ENVIRONMENT PROBLEMS;

C) SEA;

D) WATER POLLUTION;

E) UNDERSEA WORLD;

F) LIFE OF A SAILOR;

G) MODERN ART;

H) MUSIC.

Key: a; c; f; h

- **EXERCISE 3: CHOOSE ONE TOPIC FROM EX.2 AND MAKE A LIST OF QUESTIONS YOU WILL ASK YOUR PARTNER. THEN WORK IN PAIRS AND PRACTICE THE DIALOGUES.**
- **EXERCISE 4: PUT THE VERBS IN THE CORRECT TENSE FORM:**

A SAILOR WHO (LIVE) IN BOSTON (SAIL) TO THE SEA ONE SUMMER DAY. THE WEATHER (BE) GOOD, HOT AND SUNNY. WHILE HE (SAIL), HE (SEE) MANY SHIPS PASSING BY. SUDDENLY HE (SEE) A SMALL FISHING BOAT WITH TWO YOUNG MEN. THEY (CRY):"HELP US, PLEASE!" -"WHAT'S THE MATTER?" – ASKED THE SAILOR. "WE (GET) LOST. WHERE ARE WE?"—THEY ASKED HIM. SO THE SAILOR (ANSWER): "WELL, MY FRIENDS, (NOT; WORRY). YOU (BE) NOW ALMOST FIFTY KM FROM THE SEA SHORE. IT'S NOT SO FAR, REALLY."

KEY: LIVES/LIVED; SAILED; WAS; WAS SAILING; SAW; SAW; WERE CRYING; GOT; ANSWERED; DON'T WORRY; ARE


• **EXERCISE 5: USE THE SONG AND YOUR IMAGINATION TO COMPLETE THE STORY IN WRITING:**

A MAN CALLED _____ LIVED IN _____. HE WORKED AS A _____.

SO ONE DAY HE INVITED _____ TO A _____. HE WAS WEARING _____, _____, _____ AND _____. "LET'S SAIL TO THE FAR-AWAY COUNTRIES", HE MADE A SUGGESTION. "WHERE TO?" ASKED ONE OF THE MEN. "TO _____", WAS THE ANSWER. THEY DECIDED TO SET OFF ON _____ AT _____ IN A _____.

ON THE _____ DAY OF THEIR JOURNEY THEY SAW A _____. SO THEY...

- THE TECHNIQUES OF WORKING ON SONGS IN COMBINATION WITH OTHER TECHNIQUES MAKE THE LESSON ATMOSPHERE LIGHT, INTERESTING, AND MEMORABLE.
- THE USE OF SONGS BRINGS THE LIVELINESS INTO THE COURSE OF THE LESSON, CREATING AN EFFECT OF NOVELTY.
- ANY MATERIAL GAINED BY LEARNERS FROM THE SONGS IS REMEMBERED EASIER, FASTER, STRONGER AND IS KEPT MORE FIRMLY IN THE LONG-TERM MEMORY OF THE STUDENTS.
- AND MOST IMPORTANTLY, THE TEACHER MUST ENGAGE HIS STUDENTS IN THE PROCESS OF LEARNING A FOREIGN LANGUAGE, WHICH IS LARGELY FACILITATED BY THE WORK ON SONGS.

The image features a light blue gradient background with several realistic water droplets of various sizes scattered in the corners. The droplets have highlights and shadows, giving them a three-dimensional appearance. The text is centered in the middle of the page.

**THANK YOU FOR YOUR
ATTENTION!!!**